ADVERTISEMENTS.

BAZAAR PANCLIBANON, 58, BAKER-STREET, PORTMAN-SQUARE.—KITCHEN RANGES, STOVE GRATES, FURNISHING IRONMONGERY.—The stock of this vast establishment has been renewed, with an extensive selection of every description of domestic furniture, recently found in the most fashionable houses. Every requisite may be found in the Bazaar, from the Kitchen Range to the Chandelier, Iron, or Tin, of the most approved principles, the former being marked in plain figures, for READY MONEY. Kitchen ranges and cooking apparatus upon improved principles, including useful and modern improvements. The higher class of furnishing ironmongery, and enlarged assortment of register and stove grates, ornamental and bright steels, with fenders and fire-irons to correspond, suitable to drawing and dining rooms, libraries, halls, and chambers, in various styles of ornamental embellishment now in vogue, and of improved modes of construction, calculated to ensure safety with economy.

A very large assortment of baths, of sound make, and adapted to all purposes of health and comfort; comprehending shower, plunging, and sponge baths; those proper to the nursery, with hip, foot, and hose baths, and portable shapes convenient for embarkation; among these enumerated, are varieties fitted with practical improvements for the ready application of the valuable restorative to the invalid, or in cases of sudden indisposition.

A comprehensive column has been added to receive a new stock of japanning Japanned goods to the tea table, including paper mache and linen tea trays of great beauty of design, and tasteful display of ornament. Tea and coffee urns and coffee machines of the best quality, of foreign make, comprising every useful improvement in their articles.

The services in Britannia metal, of superior quality, and in considerable variety of shape and pattern. A costly display of plate and electro of British plate of peculiar elegance of design and execution, chiefly work from silver models together with cases of spoons, forks, and caddies, knives and forks in suite, to which may be added table and gravy spoons, soup ladles, fish knives, slicers, with the more ornamental objects proper to the dining table. Tureens and covers; dishes and covers; squares, round, and oval corner dishes; epergnes cruet stands, &c. &c.

The stock of wire work in the largest in the kingdom, and comprises every variety requisite for the hall or veranda, conservatory, terrace, or room ornament. Trellis work, trainers, baskets, arches, trophies, and screens, of fine and fanciful designs, and of first class workmanship.

Every article is fairly exhibited, with the ready money price affixed, and one or all of the best make.

BAZAAR.—SINGULARLY BEAUTIFUL HISTORICAL GROUP IN MAGNIFICENT ARMOUR.—The splendid Royal Cot in which the Prince of Wales and the Princess Royal of England and Prussia, with the Princess Royal of Edinburgh, cradled by Lamaes, of Cannes, expressly for this exhibition of the gorgeous robes in which they are represented actually worn by them at the period of their coronation. George the Fourth in his regulation Coronation Robes, designed by himself, and embroidered in crimson and blue on purple velvet, richly embroidered in gold, by eminent artists, at an expense of 12,000l. This dazzling spectacle is seen in a spacious boudoir of costly architecture, admirably wrought in carvings and gold, from one lately exhibiting in the Palace of Carlton House, and is acknowledged to be the most curious sight ever offered to the British public. Admission One Shilling. Open from Eleven in the morning until dusk, and from Seven until Ten.

Address Tunstall and Sons' Bazaar, Baker-street, Portman-square.

BAZAAR CARRIAGE DEPARTMENT, BAKER-STREET, PORTMAN-SQUARE.—An immense variety of every description of new and second hand Carriages are constantly on sale, in the spacious galleries of the Bazaar, at very reduced prices; most of the new Carriages being warranted for twelve months. Purchasers may place the greatest confidence in their being of the best materials and workmanship, by highly respectable builders. Carriages are sold by auction on the first Friday in this month, during the season.

BAZAAR SADDLERY DEPARTMENT, 58, BAKER-STREET, PORTMAN-SQUARE.—HARNESS, SADDLERY, AND HORSE CLOTHING.—Every article manufactured in this establishment, being sold at the lowest price, consistent with the best quality of materials and workmanship, will be found to be 20 per cent. under the usual trade charges.

PRESERVATION FROM COLD AND WET.

HALL & CO. invite attention to their invaluable INDIA RUBBER GOLOSHES, which most effectually preserve the Feet from Cold and Damp, and are neater, more durable, and cheaper than the most superior Goloshes or Clog ever before offered.

COMFORT AND EASE FOR THE FEET

Are ensured by their Patent Pneumo-Cerium or Leather Cloth Boots and Shoes, as being the softest, easiest, lightest most elastic, and comfortable for Tender Feet, strong from whatever cause. These qualities they retain to the last. They are also adapted to all climates, and are to durable and cheap as those made of any other material.

Double India-rubber Spring Boots entirely supersede the use of buttons, straps, bows, laces, or other fastenings, and afford the most complete security and support to the ankle.

PROTECTION FROM THE STORM

Is afforded by their Portable Waterproof Dresses. The Gentleman's Dress comprising Cape, Carriage, and Hood, may be instantly disposed of in the most pocket. The Ladies' Nautical Overcoat, effectually shelters the person and dress from injury, and may be folded and deposited in the reticule. These dresses never retain moisture, and are importious to rain, snow, or hail.

Gentlemen's complete Suit, One Guinea.

Waterproof Cardinal for Ladies, 10s.

HALL & CO., Boot Patentees, Wellington street, Strand, London.

PATENT GAS and LAMP CHIMNEY.—COGAN'S ECONOMIC ELONGATOR, secured by her Majesty's Letters Patent, is superior to any hitherto introduced to the public, produces a more brilliant light, and so effectually prevents smoke, that Gas may now be introduced into the best furnished apartments, without fear of injury to its adornments. Lace-curtains, china-ornaments, and others, will find in Cogan's Elongator a most valuable friend, which the simple chimney, though perfectly inferior oil, will give light equal to the Elongator, and without smell.

Proprietors of gas works, gas fitters, gas dealers, and others, desirous of introducing agents for the same, will please to make early application to H. COGAN, 48, Leicester-square, where the trade may be supplied with any quantity on the shortest notice. A liberal discount. Specimens of every description, cheaper than at any house in London. Priced lists of nearly one hundred varieties of gas glasses will be sent to any part of the kingdom by forwarding the address.

French and English finest glass shades, ornaments, Chinese [illegible]

BUILDERS' COLLEGE, LONDON.—TO PARENTS AND GUARDIANS.—Mr. HANSOM, Architect of the Birmingham Town Hall, &c. &c., has associated with his practice an Institution to give enlarged facilities to students in Architecture and Architectural Engineering; and to form a superior class of Architectural Sculptors, Carvers, Modellers, &c., to be engaged in his own office and works until competent to practise a liberal and lucrative profession.

It has been Mr. Hansom's study to lay down a plan for the instruction of architectural decorators and furnishers, which shall combine the advantages of the school, the office, and the workshop; so that general education, professional training, and handicraft skill may be acquired and perfected together—that the benefits of college discipline, and residence of systematic tuition under proficient masters, of lectures and examinations, and of constant familiarity with books, models, and works may be united in one establishment.

Pupils are eligible at the age of fourteen and upwards, and are articled in the usual manner as apprentices. The terms are moderate, and with other particulars, may be known on application at the office, 27, Foley-place, London.

The importance of a system of education as above proposed, it is scarcely necessary to point out. While other callings and professions are crowded, those to which this Institution principally refers are but rarely, and in many instances, imperfectly practised, and the demand for proficients is every day wonderfully on the increase. In proof of this, we need only to advert to the evidences of the growing public taste, and to note the tone and temper of the professors and patrons of architecture. Witness also the ornamented character of our public and private edifices, the restoration of ecclesiastical structures, and the building of new ones, on a munificent scale; the late fearful ravages of fire, causing the necessity of a large amount of rebuilding, and finally, most probably, to the remodelling of most of the large cities of Europe. All these circumstances tell how important it is that a school should be founded, and a body of professors formed to fill up the vacuity in that section of art which lies between the mere constructor of buildings, and the architect and engineer who gives the plan of the structure.

In fact, it is only in obedience to that law of general movement which characterizes these times, that the institution in question has had its birth—the universal voice calls for advance—the arts of design are to be revived, and the debasement of centuries cast off. Schools are being established under government patronage, and mechanics' institutes were but a phase of progress—the thirst for knowledge has been stimulated, but not gratified. There remains, then, to be formed an institution wherein the theory and practice of art may accompany each other; and this is proposed by the Builders' College.

Thus, while the pupil will be made familiar with the best examples of ancient and modern decoration by means of books, drawings, models, and the inspection of buildings; while he will be instructed in the principles of design, and in the science of construction upon which they depend; while he will be made a skilful draughtsman and colourist, he will be trained in the handicraft arts, so as to be able to produce their works themselves. the objects of his study and investigation.

But in addition to all this, it is necessary that he learn so much of practical mechanics, mathematics, and of experimental and natural philosophy, as to be guided in his art by the *rationale* which these supply. Mechanical laws and mechanical powers have a wide range of influence in the arts of design; for how shall a man establish his work appropriately who knows not the former, or how economize in the use and application of machinery, without being conversant with the latter? Mathematical science, in particular as to the properties of figures and of numbers, is essential to him—and as to sound, light, and heat—as to the ventilation of buildings, supply of water, and drainage—as to chemical constituents and processes affecting the preparation, combination, and preservation of his materials—as to the natural fitness of metals and minerals, of vegetable and even animal products to be used in building—as to the vast suggestive sources of construction and of ornament that exist in the whole arcanum of nature—how, in all these respects, shall the pupil make efficient or rational progress; or how acquire a mastery of his art, unless he study and be made acquainted with the sciences and laws that bear upon and illustrate its several elements?

History, and, indeed, general literature, as bearing upon the subject of his inquiries, will demand a share of his attention. It is add, however, to be supposed that the pupil can be critically or curiously learned in all these, nor, on the other hand, that a superficial knowledge will avail; but it is considered that by combining attention to the sciences [illegible] as an interlude, and by combining on the [illegible] the details of practice, in one [illegible] with the means of pursuing an intelligent scheme of instruction, that the evils of the too general and desultory system of study, and of widely-scattered pursuits, of information will be largely remedied.

The bringing together of a number of youths and their associate teachers, probably from all quarters of the world (as already promises to be the case); the contact of various minds, influenced by various national peculiarities, but all bent upon one comprehensive enterprise of attainment; the working together in the various practical developments of progress, under practical instructors, and for practical and intelligible ends—these, and a number of other circumstances of a favourable character, must conduce to a rapid progress and an extensive and sound proficiency.

And not least in the esteemed merits of the institution are the features pertaining to ordinary or general school education; the neglect of early youth may be repaired here, or the requirements of that period secured, and directed to practical purposes; arithmetic, mensuration, book-keeping, classic literature, and the French, German, and Italian languages, which are almost essential to the education of an artist, will be taught in their due routine, and the facility for acquiring them considerably enlarged by association with students and tutors speaking the respective languages of their own countries.

By uniting, therefore, the pursuit of knowledge to a strict system of supervision and instruction—of regular and fixed hours of employment and recreation, and of consistent practical tendencies, engaging the students in the designing, fabricating, and applying objects of art, confining to them at proper opportunities and periods the superintendence of works and workmen, and giving them at the same time the benefits of social converse with their fellows and tutors, whether in study, work, recreation, or refection; paying a strict attention to their morals, habits, and health; in fine, by aiming at the best practical union of the home, the school, the workshop, and the studio, it is hoped that a fine class of men may be produced, fitted to the exigencies of the times, and calculated to advance the arts, and do honour to their country. Neither in this attempt so novel or so extraordinary as it may seem; the history of art in former times, and the practice of contemporary professors abroad, give sanction to the scheme. It is not with every man a gift or a passion to apply himself to teaching in conjunction with the practice of his art, but some of the greatest names of antiquity and of this present age are associated with schools and styles, and indeed it is an important question to be put, as to whether the business of education, paramount as it is above all other business, should not be conducted by and confided to practical men.

Let the groundwork be well laid in the minds of the ardent and generous of our young countrymen. Let their ambition to excel be honestly encouraged and directed. Open to them the pages of past history, as to the glorious and ambitious achievements of the architects and associate artists of old, and point out to them the path of equal, or it may be greater distinction (for who shall say what mechanical and chemical sciences, allied to the inspiration of genius, may produce)); and we shall no more hear of the complaints of inferiority, or of the want of original talent in the Fine Arts among our countrymen.

It may be urged by many that this is a gigantic work and should be left to the government, or a company. A moment's reflection, however, will check the thought of the former in an English breast, and the interference of companies with objects of private enterprise, is, perhaps, to much to be deprecated. That this is a legitimate object of private enterprise, may be inferred from what has been already said as to ancient and contemporary practice. And in a matter where so much depends upon the bias of the heart—where fatherly care, so much an artistic sentiment is needed, to guide and form the student—where every interest of the superior is bound up with that of the pupil, associating the success of the former in his practice, with the probity and prudence of the latter—where an intelligent conception of interest and duty reigns in the mind of the principal—these, it is presumed, offer the strongest guarantees of success, when other arrangements, through companies or co-partnerships, under boards of directors and managers, would be likely to fail.

All that can be done in this respect has probably been done in the London University and King's College, by appointing professors, instituting classes, and giving a course of lectures in Architecture and Engineering; or by taking the matter a step further on to being, tried at the College of Civil Engineers, Putney. The rest must be accomplished in the office or the atelier of the professor, and in works and buildings conducted by him. The pupil in this case takes part in practical operations with an intelligible aim, and a tangible end. He is identified with, or interested in, their progress, and imbibes knowledge of a most profitable kind through grateful and agreeable channels.